

A Diversity of Paintings and Prints

Old Works by Jongkind And New Ones by Carlsen

By Royal Cortissoz

The period of big miscellaneous exhibitions of recent American painting is here. Philadelphia has opened its annual show, and at the Fine Arts Building the National Academy of Design is preparing for its forthcoming spring demonstration. Contributions were received last Thursday and Friday, and the jury will do its work in time for the opening to occur on Saturday, March 5. The prospectus gives an imposing list of prizes to be awarded. There are sixteen of them altogether. Apropos of this matter of prizes, the interesting announcement has lately been made that Senator William A. Clark has given \$100,000 to the Corcoran Gallery of Art. The income from this fund will perpetuate the prizes heretofore given by him at the biennial exhibitions in Washington. He began these contributions as far back as 1907, when the first prize went to Mr. Willard L. Metcalf. Up to and including the seventh exhibition in 1909 he had expended \$31,000 in this way.

Jongkind

A Dutch Pioneer in Modern Impressionism

The works of two painters form the exhibition at present at the Durand-Ruel gallery, the works of J. B. Jongkind and Eugene Boudin. Both are allied with the impressionistic movement, contemporaries of Monet who

shared his interest in problems of light. The Frenchman, is the more familiar. Boudin's paintings have long been known here. Though he has never ranked among the most renowned members of his group he has always been warmly appreciated, especially for the delicate precision of his studies of shipping. He could paint landscape and cattle, doing justice to both subjects, and in one of the canvases here, the picture of the marketplace at Trouville, he even shows his skill in delineation of the figure. But the special note in his art is found in those numerous little paintings of his which record the beauty of great sailing ships lying at anchor in French ports, ships painted not so much for their canvas as for their ropes and spars. He was an incomparable master of rigging, bringing into his work a play of line as fascinating as that of a good etcher. There is, withal, delightful breadth in his studies. There are a dozen of them in this exhibition, all good to see, but as it happens there is a little less excitement in them than there is in the more numerous paintings and water colors by Jongkind. We do not often have an opportunity like this to observe the art of one of the most noted of modern Dutchmen.

The definitive establishment of impressionism, if not its invention, will always be associated with the name of Claude Monet. But criticism will always be attracted by the manifestation of the principle in the works of other masters, some of them far antedating him. It has been asserted that Velasquez was the first impressionist. An instinct for the great secret has also been attributed to the eighteenth century Venetian, Guardi. Jongkind is another type who had an independent inspiration, filling his designs with a luminosity to be ascribed not to the tradition of the school, but to his own innate feeling for the phenomena of nature. He was born in 1822. There are pictures in the Durand-Ruel exhibition, painted in the early '60s, which show that he was a master of light even earlier than Monet was. It is interesting to observe, too, that Jongkind's range was from the start extraordinarily wide. He understood moonlight as well as sunlight, and he could interpret also, as witness the "Port de Honfleur," dated 1864, a cool limpid light, having a place by itself in the scale.

He never suggests, as Monet so often does, the experimental theorist. In his choice of subject, for example, Monet, with his haystacks, cathedrals, poplars and bridges, painted each in a series under changing conditions of light, sometimes seems both scientist and artist, the doctrinaire playing a game to enforce a given principle. Jongkind might paint never so often his ships with flut-

tering sails or his moonlit windmills, and yet he would remain the disinterested maker of pictures, thinking only of the beauty of atmosphere and color. If he was an impressionist he was never the least arduous in the role. In what artists call the "facture" of a painting he had a broad, unctuous quality. His surfaces are solid and rich. At the same time his art is essentially spontaneous. He paints his robust yet curiously tender and silvery impressions with the ut-

about these drawings, but they are adequately executed and reflect very pleasantly the spirit of their characteristic American subjects. In a quantity of bronzes Miss Abastenia St. L. Eberle portrays types of East Side life, mostly children. They are vivid impressions, figurines full of character and movement. What they lack in originality of style they make up in a quality of truth that is peculiarly sympathetic. Miss Eberle may not be a bril-

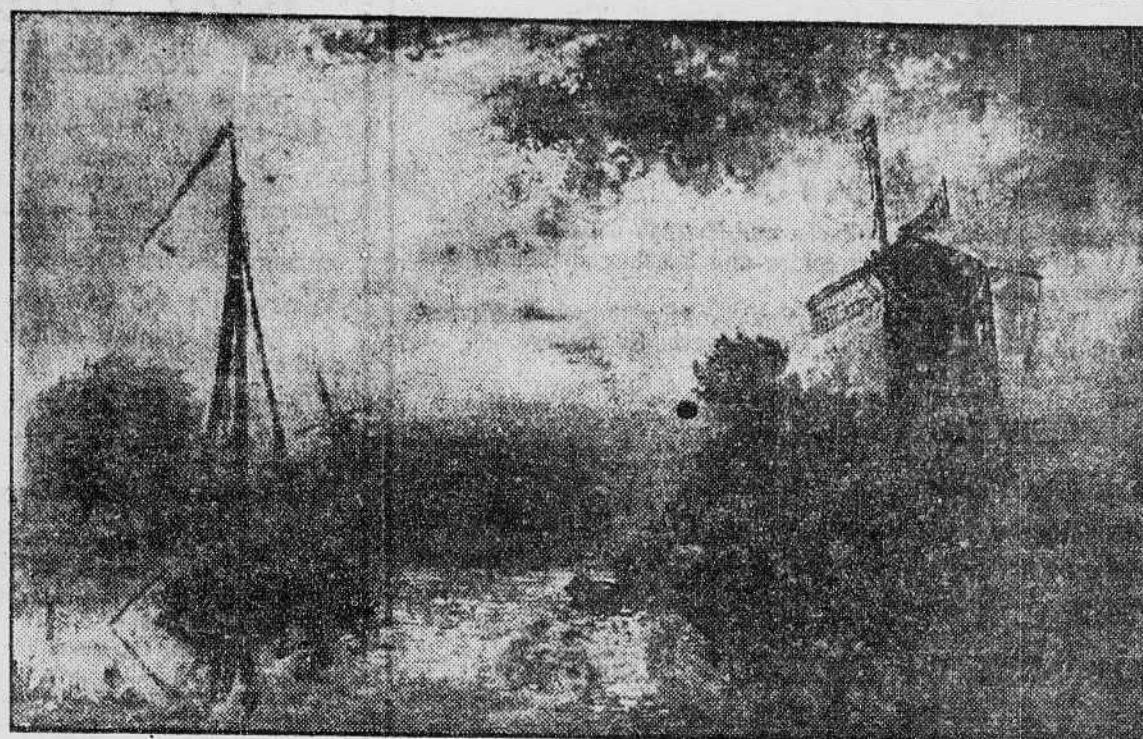
lly to wonder if he has not sat profitably at the feet of Haden. Some of the mezzotints in color after Van Eyck and others by Mr. Frederick Reynolds are well done and there are a couple of romantic aquatints by Mr. George Senseney; but the color work is not, on the whole, at all gratifying. The show is not fully representative. Several of the strongest members of the society are absent, such etchers as Earl Horter, Troy Kinney and Ernest

however, that he particularly excels. His architectural plates, good as they are, have no remarkable individuality. His trees are absolutely his own, and, indeed, in all his impressions of the French countryside he filters landscape sentiment through a charming temperament. The influence of Corot has touched his delineation of boughs and leafage without leaving him in any sense an imitative type. His method is refined. It is given with peculiar sensitiveness and feeling to the interpretation of nature. Few etchers withdraw us so soon from appreciation of

their workmanship to wholehearted appreciation of what they have to say. Mrs. Marion Gray Traver has at the Schwartz gallery a collection of about thirty monotypes. She composes her winter scenes rather conventionally, and gets out of them some pleasant color. A weakness lies in the overdoing of the subjects; she crowds too many details into her monotypes. But it is plain from the best of them, "Another Storm Coming," that she knows how to simplify when she chooses. With simplification her work in general would be improved.

At these galleries there is also on view just now a collection of Chinese art objects belonging to Mr. Hugo E. Bauer. There are some interesting porcelains included and there are some good jades. The most important part of the collection is that which embraces an unusually large and variegated group of snuff bottles. The Bauer things are to be sold on the afternoons of February 17, 18 and 19. Another collection just forwarded at the Anderson Galleries is that catalogued as belonging, simply, to a New York gentleman. It contains paintings, drawings, prints, bronzes, pottery and furniture. The bronzes include a number of Renaissance plaquettes and other pieces from the Stefano Bordini collection. A notable sixteenth century inkstand is among these objects. The drawings are of Italian, German, Dutch and French origin. Hans Baldung, Dürer, Jordaens, Guardi and Boucher are among the draftsman represented. There is also a landscape attributed to Rembrandt. The prints are mostly eighteenth century French. Again from the Bordini collection there come several Italian sculptures, relief in various materials, and there is a group of old Italian paintings. This

(Continued on next page)



MOONLIGHT IN HOLLAND
(From a Painting by J. B. Jongkind)

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most freedom. He worked on a small scale, making "cabinet" pictures that are friendly, companionable things. The oddest thing about his history, so far as the United States is concerned, is that he has never been as popular among American collectors as he has deserved to be.

Emil Carlsen

His Work in Landscape, Sea Painting and Still Life

For the first time in many years Mr. Emil Carlsen has an exhibition all to himself, one at the Macbeth gallery in which he presents fifteen of his pictures. These include, naturally, several of the studies of still life which from the beginning of his career have been expected from him as a matter of course. For a long time, indeed, he was known in no other branch of art. He came into view as a man with a rare gift for the portrayal of inanimate objects, and, by the same token, the painter of beautiful surfaces. Inevitably, as he has gone on with still life, he has made his paintings of it more complex in the harmonization of values. "The Picture From Tibet," with its richly decorative background, is an illustration of his later tendency. The web of rose, ivory and gold in it is a lovely one. Yet we are not sure that Mr. Carlsen is altogether well advised in these more subtle excursions of his. He was nearer to Chardin, in the old days, when his color schemes were simpler and broader; and we think, too, there was a more authoritative touch in his handling of them. The present studies seem a shade overwrought, to be a little too "precious," and in their extreme refinement to have lost some valuable elements of strength.

The transcripts from nature invite similar reflections. There is very graceful art in them, perhaps too much. Take, for example, the "Summer Sea." It is well composed. The great cliff on the left is lifted above the water with a true feeling for design. There is fine color in this, too, especially in the sea. But when he comes to paint the cliff Mr. Carlsen works over his surface with much the same solicitude for tone that he shows in his studies of still life. He gets tone, beautiful tone, but in some strange way loses his grasp upon structure and texture, so that what should be a heroically massive cliff is in no wise impressive. The virtue of nature is squeezed out of it. This remains an interesting piece of painting rather than a powerful expression of nature's mighty truth. In another big sea piece, "The Miraculous Draught," realism is again subdued to the key of a romantic exercise in color. The fishermen in their boat and the tall Christ have no really dramatic significance. All that we feel is the delicate, almost Whistlerian harmony of blues and grays that the artist has achieved. To have achieved that much is something, and there is great charm in Mr. Carlsen's landscapes, especially in those which suggest the influence of Weir. Whether painted at noon or by moonlight these pictures are poetically luminous. In them all, too, there is a certain engaging personal quality. But over them all there is spread the effect of an inelastic style—a technical method which long addiction to still life no doubt partially explains. The transition from porcelains and metals to the works of nature is not made with absolute success. Mr. Carlsen continues to produce sensuously beautiful surfaces. Even while we respond to their beguiling appeal we find ourselves wishing that his views of landscapes were bigger and freer; that he had broadened his definition of ground, tree and cloud forms.

In the lower rooms at this gallery two other collections are shown. Mr. F. Luis Mora exhibits the water colors in which he commemorates a summer in "the quiet of a Connecticut hillside." There is nothing in the least important

liant modeler, but she puts an appealing emotion into her work.

Prints

The Brooklyn Society of Etchers and Some Others

The new Brown-Robertson gallery in Madison Avenue is inaugurated with an exhibition organized by the Brooklyn Society of Etchers. A collection of more than two hundred prints is shown, interesting not because it contains any notably salient thing, but because so many of the artists represented in it are competent craftsmen. A good average in this art is no small mercy. The etcher of original distinction is rare anywhere, at any time. Let us be grateful for work that is well done, with some saving of individuality. Now and then this exhibition discloses a remarkable talent. There are the landscapes by Mr. Ernest Haskell. He has something like a style of his own, a technique that is in its way masterly. His "Fan Tree, Point

D. Roth. There are other etchers of the American school who, whether members or not, would have been welcome. Nevertheless, so far as it goes, and despite the inclusion of a good deal that is negligible, this exhibition has vitality and gives a reasonable account of the art as it stands with us.

At the Duval gallery there are some thirty-odd dry points and etchings by Mr. Walter Tittle, portraits of Senator Harding, Charles Dana Gibson, Henri Caro-Delville and a number of personalities of the stage. They are the work of an uncommonly well equipped artist. Mr. Tittle has, to begin with, a good conception of portraiture. He conveys forcible impressions of his sitters, and, while leaving the latter plenty of freedom as regards pose or gesture, he contrives to secure a certain pictorial unity. He is a good draftsman, too, swiftly expressive, and he adds to this a true feeling for the spirit of his instrument. His portraits have character and they have artistic quality, a little sharp, almost



THE MOONSTONE
(From the Painting by Emil Carlsen at the Macbeth Gallery)

Labos," is a superb bit of drawing. Another artist whose work shows personal force is Mr. Frank W. Benson, who has found out of doors, with the needle, an inspiration not always granted to his brush.

The unconventional point of view, the fresh attack, is what we have looked longest for in this exhibition. Mr. Haskell and Mr. Benson have it. So has Miss Anne Goldthwaite, in her clever figure pieces. Mr. Eugene Higgins is another persuasive exemplar, rich boldness of line counting admirably in his work. Mr. Will Simmons is on his way to it in his etchings of animals and birds, but his technique needs strengthening. Technically Mr. Paul Roche is one of the most satisfying of these exhibitors. There is, indeed, almost too much sophistication in his "Curtain Call." He leaves a sincere impression in his study of the clock tower at Bordeaux. Architecture is, of course, visible on every hand, and it is skillfully handled in the plates of James Daugherty, Henry B. Shope and Louis Orr. Mr. Shope is given to a rather unfortunate spottiness, but he is workmanlike. Mr. Orr is more than a satisfactory workman. He has a firm grasp upon architectural forms. A number of pleasing landscapes are scattered through the show, pleasing, but with little that is novel about them. The most interesting of the etchers in this category is Mr. C. Jac Young, whose trees are well drawn. His "Pine Woods" moves

aggressively matter of fact, but with an unmistakable sincerity enriching what threatens to be a somewhat dry realism.

The exhibition at the Kennedy gallery is devoted to the works of the French etcher Jacques Beurdely. His art has been seen here before, but never in such comprehensive form as on the present occasion. He has etched buildings and landscape, revealing high technical ability in his treatment of both subjects. It is in landscape,

Some years ago Miss Amy Cross won considerable popularity through her floral studies. Since then she has enlarged her scope, painting landscapes, portraits, and, in Holland, interiors with figures. A collection of her works in oil and water colors may be seen at the Powell gallery. It confirms her old reputation as regards the painting of flowers. Her draftsmanship in this is good, because it is firm, yet sufficiently delicate, and she makes effective play of color in her decorative arrangements of roses and other blossoms. In the kindred field of landscape she is not so successful. The flower pieces are uniformly excellent. The landscapes vary, and, indeed, there is only one of them, a study of elms, in which sentiment and facts are fused in a workmanlike composition. Too many of these paintings are wanting in pictorial interest.

The Dutch subjects, which are skillfully enough put together, provoke another reservation. They are a little heavy-handed. Miss Cross labors her technique, with the result that it seems deficient in directness, in nervous force. Her figures are excellent in characterization. Beyond that the

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The Sale by Auction of the

GURY-TORRETTE COLLECTION

Paintings by old and modern Masters of the Italian and French Schools; also Valuable French Porcelains of the XVIII. Century should prove an important event for art lovers in this city.

This collection was started by an ancestor of the GURY-TORRETTE family, and most of the old French, Dutch, Flemish and Italian Masters were acquired in the early eighties from the private collection of the MARQUIS d'ALBERTAS of Provence, France, and that of the well-known CRESPI family of TURIN, ITALY, and continued for several generations.

SALE COMMENCES THURSDAY, FEB. 17TH, AT 2:30 P. M. MR. AUGUSTUS W. CLARKE WILL CONDUCT THE SALE

Random Impressions In Current Exhibitions

The opening of the big annual show of the Society of Independent Artists is near at hand. It is set for February 26 at the Waldorf-Astoria.

Another body of foreign pictures is presently to come into view. It consists of works by Swiss artists which will be shown at the Brooklyn Museum. There will be a private view on February 21 and the exhibition will be opened to the public on Washington's Birthday. The museum now has on loan the private collection of Mr. D. G. Kelekian. It contains works by Gauguin, Matisse, Cézanne, Degas, Toulouse-Lautrec and other modern types. One American, Arthur B. Davies, is represented.

workmanship in them is competent but without distinction.

The photographs which Mr. Alfred Stieglitz is showing at the Anderson Galleries have a lively interest for those who remember the piquant atmosphere of his old gallery at "291." In a statement prefixed to the catalogue he says that they represent a photographic development covering nearly forty years. The striking thing about them is that they do not suggest his ever having fallen, in all that long period, into the specious conception of photography as "an art." Photography is, of course, nothing of the sort. It is a mechanical process, in the manipulation of which a photographer

At the Braus gallery there are a number of water colors by an English artist, Mr. Charles E. Flower. His sketches of cottages and gardens have a certain modest merit, but his pictures of great architectural monuments are unfortunately woolly in texture. At the Dunsen gallery there may be seen a collection of landscape drawings in color by Mr. Charles Reiffel. The Ainslie gallery exhibits paintings by A. Avinoff and portraits by the Scandinavian artist, Eric C. Mounsback. There opens to-morrow at the Kingore gallery an exhibition of landscapes painted in California and Arizona by De Witt Parrshall. The Lincoln gallery shows paintings by Harry A. Vincent.

We are sorry that we have come a little belated to the paintings by Mr. Oliver Dennett Grover at the Ralston gallery, prevented by mere circumstance from paying cordial tribute where it was immediately deserved. The catalogue intimates that Mr. Grover studied at one time with Frank Duveneck, in Italy, and the wholesome influence of that artist may be divined in his work. But it lies obscured behind qualities that could only have been developed from within. They are the qualities of a captivating colorist, a man who finds good color whether he is painting in Venice or New England. The tones in these pictures ring true. They have quality and depth. Especially does Mr. Grover share that old flair of Duveneck's, the flair for pigment and for brush work. Sometimes, as in the lovely "Emerald Lake" or the two or three Venetian subjects, we are conscious chiefly of just the warmth, the brilliance, of the painter's impressions. But all of his works have that inspiring accent which only the instinctive technician places upon canvas. This is craftsmanship with gusto in it, well painted work which gives us pleasure simply because there is knowledge in it, used with a swing. There are a couple of portraits in the show, one of which we vaguely recall having seen before. But if we had seen the landscapes before there would have been no vagueness about our recollection of them, for they are a good deal more than clever.

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